

The Modern Hornist

"approach to Jazz"

By

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Giovanni Hoffer was born in Lecco (Italy) in 1972.

In 1991 he took his French horn diploma at Milan's Conservatoire "G.Verdi" under the guidance of Master Michele Berrino.

He began his career playing with the main Italian orchestras, including the Scala Philharmonica, the "G.Verdi" Symphonic Milan, the Maggio Musicale Fiorentino Orchestra, the R.A.I. Orchestra in Milan, the Italian Swiss Confederation Orchestra. He also played in many international tours (Japan, Australia, South America), working with world famous directors like Riccardo Muti, Lorin Maazel, George Pretre, Eliahu Inbal and many more.

A Jazz and Pop Music lover from the start, he took part in some television programmes on Mediaset channels working with Master Peppe Vessicchio. He also played in different pop music recordings working with artists like Antonella Ruggero, Francesco Renga and Niccolò Fabi.

At the beginning of 2006, after the encounter with Lele Veronesi, he started the Hofferquattro project. Here, with the faith and dedication of Lele Veronesi (drums), Maurizio de Gasperi (piano rhodes) and Andrea Taravelli (electric bass) experimented the French horn's potentials, tackling some standard jazz and mainly some compositions by Giovanni Hoffer himself.

At present he is also playing in some Live Dj Set collaborations, improvising jazz phrasing with lounge, chill out and Jazz house productions, a unique experience also thanks to original unobtainable musical compositions and to performances using a sea shell as a musical instrument.

The Modern Hornist

This method aims to explore a set of potentialities of the french horn that go beyond those already widely developed by the methods adopting a "classical" approach. It must be considered an appendix to the classical courses or, better, a method to be used alongside traditional study from the very first years.

It is specifically aimed at those professionals who are in search of an alternative and innovative method for daily practice, and at teachers who want to offer their students the chance to develop a wider knowledge and a different "method", based more on reasoning and harmonic awareness rather than on mere execution.

The idea of writing "The Modern Hornist" first came to me when I approached jazz music and, more generally, modern music. The harmonic complexity and the frequent key switching caught me unprepared. I had trouble both with fingering and with the need to play in all keys, using scales and arpeggios based on a harmony that was more complex than the traditional minor and major.

As I proceeded in the study of jazz I developed a series of patterns to be played in all keys that, in my opinion, are essential for whoever wants to approach this kind of music.

Anyhow, remember that the goal of "The Modern Hornist" is to provide a system that needs to be developed personally and adapted to the characteristics of the individual musician. Improvisation is strictly personal: the creativity and musical taste of each musician, associated with harmonic awareness, can shape the same piece of music in very different ways.

This method provides a way to approach a language that is still widely unexplored for our instrument.

I hope it may be, for those who use it, the beginning of a journey that is long and full of satisfaction

Il Cornista Moderno

Questo metodo si propone di esplorare un insieme di potenzialità del corno francese che vanno oltre quelle già ampiamente sviluppate dai metodi di ispirazione classica. È da considerarsi un'appendice ai corsi di studio, o meglio un metodo da affiancare allo studio tradizionale dello strumento già a partire dai primi anni.

È rivolto in particolar modo a quei professionisti che cercano un metodo innovativo di praticare lo studio giornaliero e a quei docenti che intendono offrire ai propri allievi una preparazione più completa e un "metodo" alternativo, basato più sul ragionamento e la consapevolezza armonica piuttosto che sulla mera esecuzione di brani.

L'idea di realizzare "Il cornista moderno" mi è venuta quando mi sono avvicinato alla musica jazz e, più in generale, alla musica moderna. La complessità armonica e il susseguirsi di tonalità mi coglievano impreparato. Trovavo difficoltà sia nelle diteggiature sia con la necessità di suonare in tutte le tonalità, utilizzando scale e arpeggi realizzati su basi armoniche più complesse rispetto alle tradizionali maggiori e minori.

Procedendo nello studio del jazz ho sviluppato una serie di moduli, da eseguirsi in tutte le tonalità, che a mio avviso sono essenziali per chi desidera avvicinarsi a questo tipo di musica.

Ad ogni modo, si ricordi che lo scopo de "Il cornista moderno" è quello di fornire un sistema da sviluppare personalmente e adeguare alle proprie caratteristiche cornistiche. L'improvvisazione è un fatto strettamente personale: la creatività e il gusto musicale di ogni musicista, associate alla consapevolezza armonica, fanno sì che lo stesso brano possa assumere forme molto differenti.

Questo metodo fornisce una via per familiarizzare con un linguaggio ancora poco esplorato con il nostro strumento. Io mi auguro che possa essere, per coloro che lo praticheranno, l'inizio di un percorso lungo e ricco di soddisfazioni.

Blues scales

Horn in F

Blues scales for Horn in F, starting with F major and moving through various keys: Bb, Eb, Ab, Db, Gb, B, and E. Each scale is shown in a single staff with a treble clef and a common time signature. The scales are written in a descending and ascending pattern, typical of blues scales. The key signatures are indicated by flats or naturals above the staff.

5 Bb
etc...

9 Eb

13 Ab

17 Db

21 Gb

25 B

29 E

Diminished seventh chords

Horn in F

Diminished seventh chords for Horn in F, starting with F° and moving through various keys: F#°, G°, Ab°, A°, Bb°, B°, and C°. Each chord is shown in a single staff with a treble clef and a common time signature. The chords are written in a descending and ascending pattern, typical of diminished seventh chords. The key signatures are indicated by flats, sharps, or naturals above the staff.

F°

6 F#°

11 G°

16 Ab°

21 A°

26 Bb°

31 B°

36 C°

Pentatonic scales

Hom in F

6 Bb

11 Eb

16 Ab

21 Db

26 Gb

31 B

34 E

etc...

Detailed description: This page contains eight musical staves, each showing a pentatonic scale in a different key. The first staff is for F major, starting on middle C. The subsequent staves are for Bb, Eb, Ab, Db, Gb, B, and E. Each staff includes a treble clef, a common time signature, and a key signature. The scales are written in a sequence of eighth notes, with some staves including a bass clef for the lower notes. The scales end with a double bar line and the text 'etc...'.

Hexatonic or whole tone scales

Hom in F

5

9

13

17

21

etc.

Detailed description: This page contains eight musical staves, each showing a hexatonic or whole tone scale in a different key. The first staff is for F major, starting on middle C. The subsequent staves are for Bb, Eb, Ab, Db, Gb, B, and E. Each staff includes a treble clef, a common time signature, and a key signature. The scales are written in a sequence of eighth notes. The scales end with a double bar line and the text 'etc...'.